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the only instance within the last twelve months on record. Among the more notable of the soldiers' monuments mentioned are Cyrus E. Dallin's for Syracuse, N. Y., Hermon A. McNeil's for Albany, A. A. Weinman's at Baltimore, and Bela L. Pratt's for Malden, Mass.; while among the "Heroes of Peace" memorialized are Longfellow, Burns, Elias Howe, Witherspoon, Franklin, Columbus, and Michael Angelo, the Pioneers of Colorado, and the Firemen of Boston. Surely an interesting assemblage!

ART IN            Among the institutions  
ST. PAUL        which are working lo-  
                     cally to develop the ar-  
tistic and cultural side of American life  
the St. Paul Institute of Arts and Sci-  
ences, albeit one of the youngest, is one  
of the most energetic and promising.  
It has many departments, being equipped  
to meet the intellectual needs of the com-  
munity in various directions but its work  
along the line of art development is  
especially interesting.

St. Paul is not a typical "western" city, for its founders were largely from the eastern states and their lingering influence has made it always appear as a staid and conservative community when compared with a true-to-type western town, which stakes out its site over night, installs electric lights by Sunday, and breaks ground for a State University before snow flies. Still, for all its conservatism, St. Paul is a typical American city—which means that business comes first, and art takes what is left. It got very little during the first fifty years of the city's life. From the city itself, nothing at all. Individual artists carried their aspirations away to more congenial climates and left St. Paul to its railroads and its ledgers.

Not until 1882 was an informal Sketch Club organized, which, after years of vicissitude and a most strenuous existence, developed, in 1902, into an "Art Workers' Guild." Under this banner, the artists of the city, gathered monthly for mutual cheer, and to the best of their ability tried to dispel the darkness of the popu-  
lace by giving art exhibitions and

arranging popular lectures on art subjects. The high water mark of the Guild's success was a general Art Loan Exhibition, given in 1907, which represented and unified the scattered interest of the citizens in various branches of art and craft work. It brought the personal art efforts of hundreds of individuals together under the broad roof of the city's Auditorium for a week, and made visible demonstrations of the mass value of a collection.

Two other slender streams, struck from the rock of material pre-occupation, had also been watering the plain. One was a women's study class in Art History, which under two efficient and popular leaders, had opened windows toward the art world of the past, and the other was a local Art School which for some fifteen years had struggled to give sound, though necessarily limited, instructions in drawing, painting, and modeling, to the young art aspirants of the city. The school had been sustained in part by the Art History Class and in part by private subscriptions. The work accomplished was of no mean order, but neither was it of the order which shows up well on the trial balance of a ledger.

At last the St. Paul Institute of Arts and Sciences came upon the scene, like the beneficent *deux ex machina* in a play.

The Institute, after two years of feeling its way along the general lines of University Extension work, had been definitely organized in 1908 upon a very broad and sound platform. Managed by a directorate of fifty leading business men and sustained by life and associate memberships which represent, broadly speaking, the most vital elements in the city life, the Institute stands as a People's University, equipped to further popular education along any line wherein instruction is desired by a sufficient number of students. It maintains numerous schools and its study sections range from Home Economics to Literature and Physical Sciences to courses in Railroad Freight Rates. But most complete is its Art School, and most active is its Art Department. The Institute has, in fact, gathered up the scattered art interests

of the city and, by uniting forces, been able to make each help all the others and so gone far toward creating an "atmosphere"—a necessary condition for any definite development.

The Art School, which is located in commodious quarters in the Auditorium (rooms leased by the Institute from the city for this purpose), is equipped to give a complete course of instruction in art and includes classes, under experienced teachers, in life, portrait, and antique; sculpture, water color, illustration, cartooning, and sketching; design, stenciling, block printing, pottery, leather work, jewelry, metal work, and ceramics.

The establishment of a creditable Art Gallery is one of the objects set before itself by the Institute. A fire-proof room has already been provided on the second floor of the Auditorium, and here the beginnings of a collection have been placed. This includes a small group of paintings owned by the Institute or lent to it. It will be enlarged as time goes on, but at present the chief function of the gallery is to house migratory exhibitions. Among these, during the past year, have been an exhibition of etchings and engravings; an exhibition of Japanese Prints; the annual exhibition of the Minnesota State Art Society, including oil paintings and water colors, photographs, statuary, and handicraft; an exhibition of pictures by American painters, assembled by J. W. Young of Chicago; exhibitions of local work under the auspices of the Art Department of the Institute; and exhibitions of fine art and handicraft work by students of the Art School. The gallery has, indeed, afforded almost a continuous series of exhibitions since it was put into commission by the Institute. This "revolving exhibit" gives educational opportunities to the public which are of the greatest importance, and which must be counted as not least among the services rendered by the Institute to its home city. And through co-operation with the Minneapolis Society of Fine Arts, it has been possible to bring to the "Twin Cities" some excellent exhibits which would otherwise have not been procurable. The Institute Gallery offers a

fitting place, also, for the annual exhibits of the State Art Society.

The Institute arranges each year an extended course of lectures for the public. In this, the art side has been given emphasis.

Finally, the Institute has organized, as one of its sections, a Department of Municipal Art. St. Paul possesses, in the marble State House, located at this, the capital city, one of the most beautiful public buildings in the country, and the first effort of the Municipal Art Association was in the direction of securing suitable approaches, through co-operation with the Park Board and the City Council. The Association has now standing committees on Parks and Streets, Works of Art, Public Buildings, Grounds and Municipal Plans, Domestic Architecture and Grounds, as well as on Lectures and Meetings, Publicity, Membership, and Finance. It has also taken a membership in the American Federation of Arts entitling it to two delegates, and it will thus be brought into touch with activity elsewhere in civic betterment. The effect upon such a city as St. Paul, which has every natural advantage of picturesqueness, but which has so far been untouched by any concerted plan of arrangement, must, in the course of time, be great. There are few cities which have, as yet, begun to "think architecturally." When one beautiful city at the head of navigation on the Mississippi does so, tangible proof will be given that the "Institute of Art and Sciences" was not established in vain.

#### WHISTLER EXHIBITION

A great loan exhibition of oil paintings and pastels by Whistler will be held in the Metropolitan Museum, New York, from the middle of March to the last of May. Arranged with the approval of Miss Birnie-Philips, of London, the artist's executrix, its exhibits will be drawn from the collections of Mr. Charles L. Freer, Col. Frank J. Hecker, Mr. Richard A. Canfield as well as the Art Museum of Boston, and the Brooklyn Institute. It will be held in the large hall wherein the Dutch pictures were shown.